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THE JOSEPH BROOKS FAIR COLLECTION OF
PRINTS AND ETCHINGS.

The Joseph Brooks Fair Collection of etchings and engravings, mentioned in the Annual Report and in the October Bulletin, was hung in the Print Room in September, and remained on view until December. The collection, numbering eighty-three prints, manifests the catholic taste of a collector who made his choice according to his personal preference, rather than in accordance with a pre-determined scheme. A small group of the older etchers, including four Rembrandts, a fine proof of Dürer's *Melancholia*, and others, is included with a considerable number of modern prints; among these are several excellent Whistlers, a few by Pennell, three by Legros, and a brilliant group by Anders Zorn.

The conditions of the Fair Bequest have since been made public. Upon October 23, 1908, Mr. Robert M. Fair addressed a letter to the Trustees of the Art Institute, confirming the gift, and expressing formally the terms upon which it was made. The framed etchings and prints which constituted the private collection of his son, Joseph Brooks Fair, were conveyed to the Art Institute in memory of his son, and in pursuance of his son's expressed wishes.

The collection is to be known as "The Joseph Brooks Fair Collection." It is to be devoted to the public and educational uses for which the Art Institute is organized. A Trust Fund is created by Mr. Fair out of his son's estate, aggregating about forty-two thousand dollars; for the present, three-sevenths of the income from this fund is to be paid to the Art Institute for the maintenance of the collection and the purchase of new works; eventually the entire income will be devoted to this end. This provides for a

present annual sum of about eight hundred dollars, and an ultimate purchase fund of about two thousand dollars per year. This amount, carefully expended, should in time make our print collection most interesting to visitors and collectors.

THE SCAMMON LECTURES OF 1903
BY JOHN LA FARGE.

After unavoidable delays the first course of lectures under the Scammon endowment has been published by the McClure Company of New York under the title of "The Higher Life in Art" by John LaFarge.

The title gives no clear idea of the real theme, which is the so called Barbizon school of painting in France. It is a handsome book, of less than 200 pages of text, but with more than 60 full-page reproductions of the work of Chassériau, Delacroix, Géricault, Millet, Decamps, Diaz, Rousseau, Daubigny and Corot, many of them unfamiliar subjects from American collections. Full credit is given to the Scammon Course in title page and introduction.

Mr. La Farge's residence in France fifty years ago, his experience in the higher walks of art, and his habit of profound criticism qualify him in an eminent degree to write of this period, and it would be hard to find a better short treatise upon the famous school of Barbizon or Fontainebleau.

In the February exhibition of Artists of Chicago and Vicinity the words "and Vicinity" will be construed to mean within fifty miles of Chicago; but the jury will be authorized to make exceptions in the case of former exhibitors long and closely identified with art in Chicago.